

Weber - Die Drei Pintos (completed by Gustav Mahler) [1976]

Written by bluesever

Tuesday, 20 September 2011 08:58 - Last Updated Wednesday, 02 July 2014 20:12

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CD1 1. Act I: Ensemble - Leeret die Becher, mutige Zecher! 6:44 2. Act I: Rondo a la Polacca - Was ich dann tu', das frag' ich mich 3:22 3. Act I: Terzettino - Ei, wer hatte das gedacht! 1:11 4. Act I: Romanze vom verliebten Kater Mansor - Leise weht' es, leise wallte 3:44 5. Act I: Seguidilla a dos - Wir, die den Musen dienen 5:24 6. Act I: Terzett - Also frisch das Werk begonnen! 7:25 7. Act I: Finale - Auf das Wohlergeh'n der Gäste! 11:11

CD2

1. Entr'acte 6:40 2. Act II: Introduction und Ensemble - Wisst ihr nicht, was wir hier sollen? 11:59 3. Act II: Ariette - Hochste Lust ist treues Lieben 3:41 4. Act II: Arie - Ach, wenn das du doch vermochtest! 8:19 5. Act II: Duett - Ja, das Wort, ich will es sprechen 5:13 6. Act II: Terzett-Finale - Geschwind nur von hinnen! 3:27 7. Act III: Lied mit Chor - Schmucket die Halle mit Blüten und Zweigen 2:35 8. Act III: Duett - Nun, da sind wir 3:01 9. Act III: Terzettino - Mädchen, ich leide heisse Liebespein! 1:51 10. Act III: Ariette - Ein Mädchen verloren, was macht man sich d'raus? 4:23 11. Act III: Rondo-Terzett - Ihr, der so edel 6:00 12. Act III: Habt ihr es denn schon vernommen? 2:34 13. Act III: Mit lieblichen Blumen, mit duftenden Blüten 1:57 14. III: Finale A - Was wollt Ihr? 10:32 15. Act III: Finale B - Heil sei Euch, Don Pantaleone! 2:55

Don Pantaleone - Franz Grundheber Clarissa - Lucia Popp Don Pinto de Fonseca - Kurt Moll
Laura - Kari Lövaas Don Gaston - Werner Hollweg Ambrosio - Hermann Prey Ines - Jeannette
Scovotti Don Gomez - Heinz Kruse Müncher Philharmoniker Nederlans Vocaal Ensemble
Gary Bertini - conductor, 1976

Die drei Pintos (The Three Pintos) is a comic opera of which Carl Maria von Weber began composing the music, working on a libretto by Theodor Hell. The work was completed about 65 years after Weber's death by Gustav Mahler.

In 1821, Theodor Hell developed a drama called The Battle for the Bride, with a story taken from Der Brautkampf (1819) by Carl Seidel. Hell gave his friend Weber the text, but Weber disliked the title and changed it to Die Drei Pintos ("The Three Pintos"). The title comes from the

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protagonist, Don Pinto, who is impersonated by two other characters in the course of the opera.

Weber began composing the score and worked at it off and on from then until 1824, but other work including Euryanthe intervened and it remained incomplete at his death (in 1826). All that existed, so far, were a number of coded fragments of music: 7 sketches for 17 numbers, and a total of bars scored out of an eventual total of 1700 bars.

Weber's bereaved family made a number of unsuccessful attempts to have *Die Drei Pintos* completed, but eventually his widow Caroline took the draft to Giacomo Meyerbeer, a composer, and friend of Theodor Hell. For some reason, Meyerbeer did nothing and — 26 years later, just before Caroline died — the fragments were returned to her untouched. Her son Max then approached various composers seeking one who would finish the opera, but he was advised to "give up".

After Max's death in 1881, his son Carl (Carl senior's grandson) inherited the composer's musical estate, and vigorously continued the task of trying to find someone to complete the opera. He eventually encountered the 26-year-old Gustav Mahler, who was working as second conductor at the Leipzig Stadttheater for the 1886-87 season. Mahler was keen to help, and became a regular visitor at the Webers' residence (ostensibly to deal with operatic matters though he was also enamoured of Carl's wife Marion; Carl tried to ignore that situation as best he could).

In the spring of 1887, Mahler cracked C. M. von Weber's code, unscrambled the drafts and instrumentalized the existing fragments in accordance with Weber's wishes. A further 13 musical numbers were needed in addition to the existing 7, and Mahler went ahead and composed this music himself, based on Weber's themes. It was decided that the original shape of the opera should be kept: a dialogue with musical numbers. However, the interlude music between Acts I and II (Pinto's dream) and the two-part finale of Act III were written by Mahler, although still based on Weber's leitmotifs and themes.

Mahler had been an admirer of Weber, and in this way he succeeded in creating a complete opera which was premiered at the Neues Stadttheater, Leipzig on 20 January 1888, with Mahler conducting. Richard Strauss admired the work, but appears to have changed his opinion after his mentor Hans von Bülow panned it; like Bülow, the influential critic Eduard Hanslick was also critical.

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After Mahler's death (1911) Die drei Pintos gradually disappeared from regular production. Although it is rarely produced nowadays, the "Intermezzo", composed entirely by Mahler based on melodies by Weber, hints at the flute calls (echoed by other wind instruments such as the oboe and bassoon) in the slow section of the first movement of Mahler's Symphony no. 1.

Performances are rare. There was a production at the John Lewis Theatre in London on 10 April 1962 and a concert performance at the Edinburgh International Festival in 1976. The American première, given by the Opera Theatre of Saint Louis, took place on 6 June 1979, and in June 1997 a concert performance was given as part of the Vienna Festival. In January 1998, seven fully staged performances in a new production conducted by Geoffrey Moull were given by the Bielefeld Opera in Germany. In February 1998, three performances in English were given in a fully staged production by Opera Omnibus in Haslemere, England. In October 2003, there were six performances of a new production at the Wexford Festival. In 2010, the Bronx Opera Company will give the New York staged premiere in English. In March 2011, there were four performances by UCOpera at the Bloomsbury Theatre near University College London.

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